THE KINEMATOGRAPH AND LANTERN WEEKLY.

EDITED BY THEODORE BROWN

No. 37. Vol. 2. [Entered at Stationers' Hall.] JANUARY 23, 1908. [Registered at the G.P.O. as a Newspaper.] One Penny.

Subscription.

6/6 per annum prepaid for copy sent weekly directly published. America and Colonies:—1 dollar, 75 cents.

Advertising Rates.

Whole Page £4 0 0 inst. | **Quarter Page** £1 10 0 inst.
Half Page 2 10 0 ,, | **Per Inch** Single Col. 7 0 ,,
Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.
Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

January 23, 1908.

The Old Trouble. Unless rumour is untrustworthy, further trouble is brewing in the trade in connection with the old trouble of piracy. It looks as if this evil were still as far from being suppressed as ever, and one can understand the indignation of a firm which spends a great deal of money, time and trouble on a film, to find that its market in one part of the world has perhaps been ruined by duplication. In the case to which we allude, this it is suggested might have happened, but the matter has, we believe, not yet been determined, and further developments may be expected at an early date. Without expressing any opinion on the merits of the present dispute, we may at least hope that the prominence which it seems likely to give to the general question may prove beneficial to the trade as a whole by compelling its members to seek for a remedy even more strenuously than before.

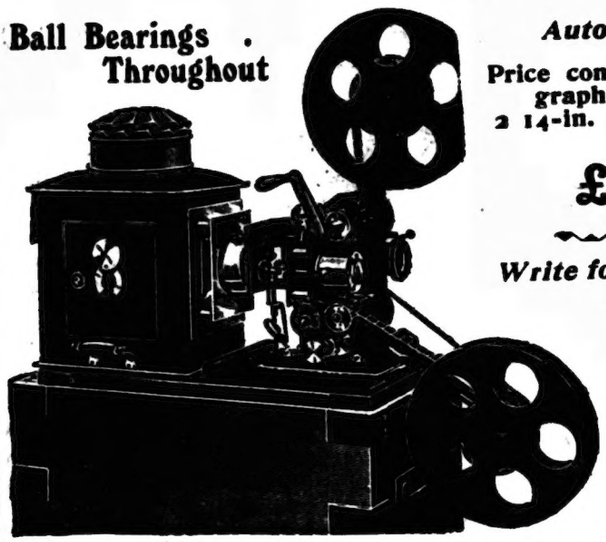
The Way of True Progress. The living picture of to-day has served a very useful purpose in entertaining and informing the mind of the general public. The art, however, has been only partially developed, and there lie before serious workers many fields of research yet unexplored. Anyone possessing but a small degree of imagination cannot help conceiving the huge possibilities that lie within reach. At the present moment, however, it is not so much our purpose to point out the avenues along which new uses for the kinematograph will be found, as it is to dwell for a few moments on the probable lines on which improvements will be made in methods of securing the pictures. Now it must have been noticed by every thoughtful observer at a kinematograph show that the pictures presented often exhibit effects foreign to nature. The present result is that the sixteen images presented on the screen every second of time adequately fulfil the conditions set by the physical laws of persistence of vision, the final impression in the brain being an uninterrupted continuity. Hence it is that what is seen is a perpetual scene of a more or less imperfect order. That such a scene, presented under such conditions, must be of an imperfect order, we will now endeavour to prove.

Why Present Day Living Pictures are Imperfect. If a fairly powerful flood of light is permitted to reach the retina of the human eye, and is then instantaneously shut off, it will take about one-eighth of a second for the impression of the light to die away; if therefore a second volume of light is allowed to reach the eye within one-sixteenth part of a second from the time it was in the first instance cut off, and so on, then no interval of darkness will be perceived. It is this physiological fact which has rendered possible the kinematograph as it stands to-day. Continuity of impression, however, does not necessarily indicate perfection, and indeed it is but the beginning of the art with which we are dealing. Obviously by complying with the above conditions we have taken but one, and the elementary, step toward a complete solution of nature's laws. In other words, we have recognised a fundamental principle out of which may come greater

BUTCHER'S No. 2 EMPIRE

1908 MODEL (Now Ready).

Ball Bearings Throughout



Automatic Cut-Off.

Price complete with Cinematograph and Lantern Lens, 2 14-in. Spools in strong iron-bound case.

£35 : 0 : 0

Write for our New Catalogue Just Ready.

We supply every Requisite necessary to the Exhibitor.

FILMS For Hire.

Our Film Library contains all the best of latest subjects, and we are in a position to give you an entire change at any time—place your order in our hands and you will not be disappointed.

Write for Hire List with Terms.

Telegrams—"England, London," Telephone 5995 Holborn.

W. BUTCHER & SONS, LTD. Camera House, Farringdon Avenue, London, E.C.

Stereoscopic Lantern Pictures.

CRAZE OF THE SEASON!
THEODORE BROWN'S LANTERN PICTURES
IN SOLID RELIEF.
MOVE WITH THE TIMES BY SHOWING YOUR PICTURES IN NATURAL RELIEF.

This Reflex System enables the lanternist to produce stereoscopic effects on the screen by means of his ordinary single or Kinematograph lantern. I am offering one slide and the necessary appliance for giving the stereoscopic effect at

Post 1/11 Free.

This offer is made in order to give prospective customers an opportunity of testing this unique entertainment before expending the larger amount on the bigger sets.

Send 1/11 for Sample Apparatus and Slide to

B. K. BROWN, 22, Gresham Road, Brixton, London, S.W.

BRITISH MUSEUM

insight into the subtler complexities of the problem involved.

Accurate rendering of all motion. The charm and fascinating characteristic of pictures presented by the kinematograph is that they *suggest* natural movements such as the original subjects possessed.—We have used the term *suggest* insomuch that there are numerous subjects which cannot be rendered by the kinematograph (as at present operated) true to nature or as seen by the human eye direct, so that results upon the screen cannot be said to be more than a mere suggestion. This leads us to the second step in the science and art of kinematography. We have noticed that the first step was to fulfil the conditions of continuity of impression. The second step is to fulfil the more severe conditions of true motion of the subjects depicted. We may say at once that all manner of movements cannot be accurately reproduced upon the screen by projecting thereon only sixteen phases per second. This statement hardly needs verifying in view of the many glaring defects apparent in most scenes where movements of a complex order are embraced. Whatever may be the commercial advantages of reducing the number of destinctive phases to sixteen, it is evident that this is too small a number to meet all circumstances.

The public ready to pay for improved results. The introduction of the much needed increase of phases, in order to eliminate the weaknesses pointed out, necessarily means a greater cost of production, but we venture to think that the public are now sufficiently educated and enthusiastic, to pay the higher price for what would prove a more perfect display. Those of our readers who witnessed the living pictures given some years ago at the Palace Theatre by the Biograph will be prepared to testify to their very fine quality—every scene being full of detail, whilst the motion of an express train travelling at the rate of 60 miles an hour was not too great for faithful reproduction. The cause of these fine and realistic results is not far to seek and is no secret. In the first place the pictures were photographed with apparatus which enabled variation in speed of operating according to the particular distance of the moving objects at any point of time. Secondly, the positives were much larger than those of the Edison gauge, and third, the speed of operating in projection could be varied at any point to synchronise with the speed at which the original negative was taken. As a matter of fact, in the Biograph series exposures were made at the rate of 30 to 60 per second.

We Advocate More Phases per Second. The Biograph seemed to be non-commercial in view of the early date it was introduced, and perhaps on account of its huge proportions. Be this as it may, it must be evident by now that a tribute of admiration is due to the men who designed this particular instrument. As regards emulating the methods they adopted, we could do worse than copy them in point of number of phases per second, and also as regards means of controlling speed of operating the camera and projector. On this subject we must say more in our next.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—Referring to your par. in issue of January 9th *re* Bolton Fair I would like to make a correction. Mr. Malden was at the King's Hall and Mr. Hibbert, of Bradford, was at Victoria Hall, both with Professional Chronos. I might mention that each of the above halls is permanently fitted with Gaumont's Chrono. I am anxious to find out the relative efficiency of the round and half-round cams as fitted to the Chrono., and if any of your readers have experience of both I shall be glad to hear. Wishing your journal all success in the New Year.—Yours, etc.,

TOM B. MERCER.

Polytechnic, Regent Street, W.

Mr. Walter Reynolds, L.C.C. who has lately been prominently in the public eye in connection with the attempt to secure control of the unlicensed picture shows of London, has written another letter to the Press in which he says—"The return for which I moved last October disclosed that there were 167 of these unlicensed kinematograph exhibitions, not in Greater London, but in the County of London alone, a much smaller area. There is one great unlicensed hall, where thousands are admitted to a kinematograph display for a penny each every Saturday night.....The law..... leaves the L.C.C. helpless—gives it no power of supervision, of inspection over apparatus, or of enforcing its rules for the enclosure of the dangerous equipment in a fire-resisting box.....At present one man can perpetrate with impunity the very same dangerous entertainment that another man would be punished for 'presenting,' merely beeause (insane reason) the latter has honestly complied with the law, and applied for a music and dancing licence."

MID-MONTHLY 2d.

The Organ of the Entertainer.

ENLARGED AND IMPROVED.

— THE —

Concert Artistes' Journal.

Conducted by EDWARD MICHEL.

HERON & CO., Publishers, 11, Tottenham Street, London, W.

Free by post Three Shillings annually.

JOHN WRENCH & SON,

Manufacturers of Optical and Scientific Lanterns, Accessories and Kinematographs

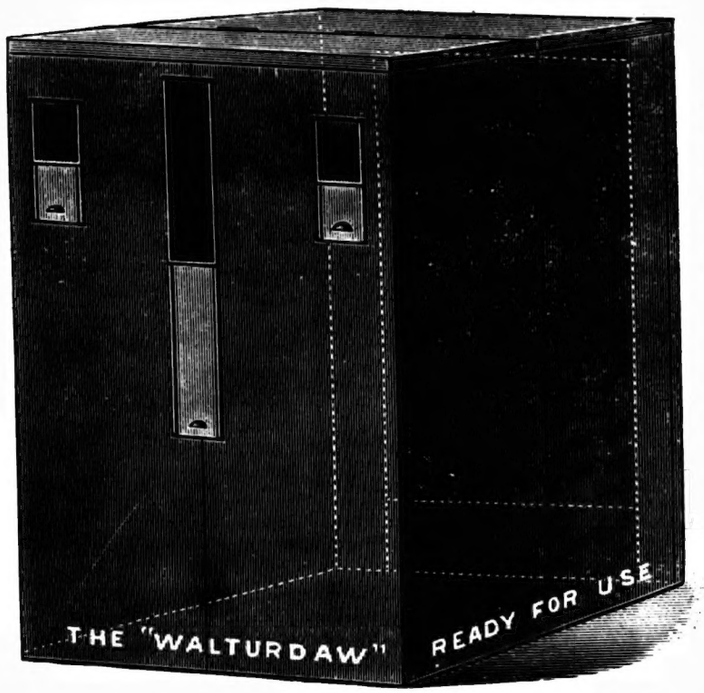
50, GRAYS INN ROAD, LONDON.

Telegraphic Address— Optigraph, London.

Telephone— 5006 Holborn

WALTURDAW.

The "Walturdaw" Portable Iron House.



In Halls licensed by the London County Council and some few other Governing Bodies, animated pictures are only allowed to be exhibited from within an iron chamber constructed according to the specifications of these Bodies and of the Fire Brigade Authorities. We have made a speciality of these boxes, so that, while they meet all requirements of the Licensing Authorities, they are yet so portable and easily handled, that they are no great encumbrance to the operator.

All the parts are numbered, and are fastened together with thumbscrews. Anyone can easily erect or pull down these houses in a few minutes.

Size when set up ready for use,
4 ft. 6 in. square, 6 ft. 6 in. high.
Price £5 10s. 0d.

Or 6 ft. 6 in. by 4 ft. 6 in., 6 ft. 6 in. high.
Price £6 10s. 0d.

WHY RISK A PANIC?

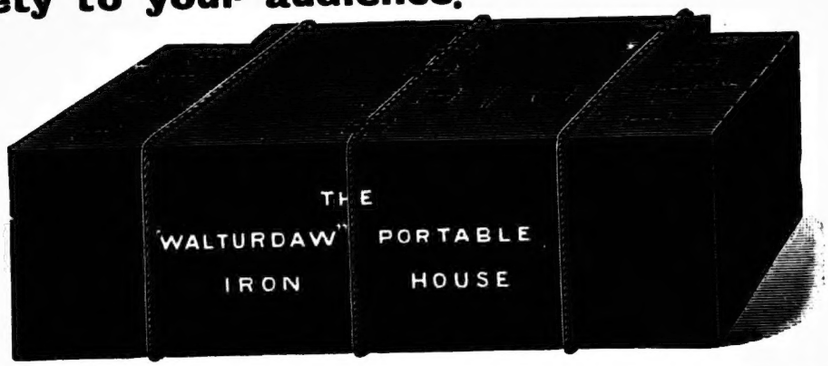
Use "Walturdaw" Iron Box and work in comfort and safety to your audience.

The "Walturdaw" Iron House packed for transit.

Weight about 2 cwt.

Always in stock.

Can be seen at any time.



The "Walturdaw" Co., Ltd.,

— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Topical Pars.

Lantern Lectures of the Week.

Delivered at	Subject	Lecturer.
Croydon	The Olympic Games	... Mr. A. Devine
Aberystwyth ...	North Wales	... Capt. J. Jones
Hale	The Rise of the Potter's Art ...	... Mr. W. Burton
Glasgow	Recent Discoveries in Greek Lands	Prof. Bosanquet
Edinburgh ...	Trip to the West Indies ...	Rt. Hon. J. P. Smith
Brighton	History of Books	Mr. H. D. Roberts
Royal Institution ...	The Building of Britain ...	... Prof. Watts
Auctioneers' Institute	Mezzotinto Engraving...	Mr. C. Davenport, F.S.A.
Malton	An Alpine Valley	Mr. E. H. Rowntree
Scottish Geographical Society, Edinburgh	Mauritius	Sir C. Bruce, G.C.M.G.
Liverpool	Missionary Work in Uganda ...	Rev. E. S. Daniells
Edinburgh Architectural Association	Sculpture as Applied to Architecture	Mr. W. B. Rhind, R.S.A.
Kirkcaldy	The Life of Christ	... Rev. E. Marr
Shanklin Institute	Pilgrim's Progress	... (Reading)
Woolwich Tabernacle	Peary's Expedition to the Pole	Mr. C. Brown
Royal Geographical Society ...	Volcanic S. America	Dr. T. Anderson
Darlington ...	Tariff Reform...	Mr. Blakeborough
Aberdeen	India	... Col. Burn
Nottingham ...	Railway Construction ...	... Mr. C. R. Hemingway
W. Hartlepool ...	The Isle of Man	...Canon Cosgrave
" ...	Tim's Sacrifice	Mr. W. W. Clark
Newcastle... ...	English History ..	... Rev. R. P. Shiner, B.A.
York	A Month in Guernsey ...	... Rev. J. Solloway, D.D.
London Institution	The Evidence for Life in Mars	... Mr. A. Hinks
Uxbridge	Church History	... The Vicar
Edinburgh ...	Tour in Canada	Dr. D. Waterston
Worthing... ...	Tour through Devonshire ...	Mr. J. A. G. Vine
Plashetts	The Empire	... Mr. C. Bowles
Aberdeen	Through Algeria to the Sahara	Mr. R. N. Rudmose-Brown
Cardiff	An Hour in the Moon	... Mr. A. Mee
Inchture	Wee Jamie	Miss J. Lumsden

The Reading Standard heads its page of news pictures "Our Kinematograph of Interesting Pictures."

Fit-up Manufacturers—that is tent makers who supply fronts for Living Picture Shows—should send particulars to Mr. C. A. Cornwell of 366, Lygon Street, Carlton, Melbourne, Australia.

The adjourned convention of the United Film Service Protective Association, which was expected to meet in Buffalo on January 11, has been postponed to the twenty-fifth; it is considered that at that time a more definite plan will have been submitted by the legal advisers.

Under "New Lantern Slides" in our last issue appeared an account of several new issues of "Mr. John Hobb," Torquay. This was an error in printing and should have been Mr. John Stabb, which is the name of a gentleman well known in the lantern world as a maker of artistic lantern slides.

Mr. Robert T. Haines, who in the latter part of last year gave a lecture at the Royal Photographic Society on "Flickerless Projection of Animated Pictures" is now in America, and we hear that a new company has been formed in New York, "The Robert Haines Amusement Company" with a capital of 30,000 dollars, and it is said that the conduct of moving picture theatres will be within the scope of the company's operations.

The Warwick Trading Co. have secured the kinematograph rights for the two boxing matches in which "Tommy" Burns will engage during the next two months;—versus Palmer at Wonderland,—where the company scored a success on Monday on the occasion of the Joseph's—Goldswain match—and versus Roche in Dublin. The resultant films should be good money bringers to those showing them, taking into account the undeniable interest generally felt is the exploits of the World's Heavyweight Champion.

An experiment which may have important artistic results was tried in the Queen's Hall on Monday night, when a long poem by Mr. Herbert Trench, entitled "Appollo and the Seaman," was exhibited by means of a magic lantern to an audience seated in darkness, stanza by stanza being thrown on the screen while a "symphony" by Mr. Joseph Holbrooke was performed by a large orchestra under the direction of Mr. Thomas Beecham, the players being partly concealed from the audience.

The Electricity Supply Committee reported to the Bury Town Council at its last meeting that they had considered an application from Messrs. R. J. Bates & Co. for a supply of electric current for use with an animatograph. The Engineer reported that he had tested the apparatus in question, and that with care it was capable of being operated without causing undue fluctuations of pressure. It was resolved that the application of Messrs. Bates & Co. be granted, subject to the apparatus being under skilful manipulation, and to the Corporation reserving to themselves the right to cut off the current at any time without notice in the event of the private lighting in the town being interfered with by the use of the apparatus.

Mr. A Lewis Jones, on behalf of Mr. A. Cheetham, proprietor of the kinematograph entertainments held regularly in the Central Hall, Market Street, Rhyl, applied at Rhyl recently, for a licence to give "music, singing, dancing, and other public entertainments" in the hall. Mr. Jones explained that so far his client had not considered a licence to be necessary, as he had only given animated picture shows, but, on being consulted, he (Mr. Jones) had advised that, under the words "or other public entertainment," the statute as to licences applied even to living pictures, and the application was made accordingly. The Chairman (Mr. S. Perks) said that the application would be adjourned to the next meeting to give the magistrate an opportunity of inspecting the premises.

It is understood that the L.C.C. will shortly ask Parliament for further powers which will enable it to exercise the same control over premises, at present unlicensed, which give picture shows without music as they have over the premises which they license. The committee in charge of such matters has made a srtong representation to that effect. The L.C.C. have also issued a circular letter to entertainers, with the Barnsley disaster as text, and pointing out the necessity for a sufficiently large staff "in front," to allay any panic which may arise and to insure, particularly in the case of special entertainments for children, that the audience is admitted to the hall with every possible precaution.

The Amateur Photo Depot, Manchester, who advertise a number of second-hand films in the present issue, are presenting the exhibitor who buys send-hand goods with an opportunity of obtaining some really good subjects at a moderate figure. They inform us that the majority of the films they advertise are practically new, having been used at the most for eight weeks, and handled only by expert operators. Another feature which should commend their offer to buyers is the fact that on receipt of the price on deposit they will send films on approval, and agree to take back any which are not satisfactory. The fact that, as they inform us, they have only had three films returned, and these on account not of their condition but because of their unsuitability, should also be a recommendation to exhibitors.

The British Mutoscope Co. and Biograph Co. Meetings of creditors and shareholders were held before Mr. H. M. Winearls, assistant receiver, under the Companies Acts in the winding up order made against the above, on Tuesday. The company was registered in January 1899, with a nominal capital of £30,000. In 1900 profits amounting to £28,000 were made, but recently a heavy loss was incurred. The failure was attributed to the public interest in the novelty of moving pictures having fallen off. (!) The unsecured liabilities were returned at £25,000, in addition to claims on Debenture bonds amounting to £32,060. The total deficiency as regards shareholders was returned at £274,715. The chairman reported that, prior to the date of the winding-up order, the assets had been sold for £30,000 to a new company by the trustees for the Debenture holders, the result being that the unsecured creditors would receive nothing. The liquidation was left in the hands of the Official Receiver.

At the time of going to press news has just reached us that Miss Ellaline Terriss, one of the most charming and fascinating of our musical stars, has now been enrolled among the list of famous Chronophone artstes. We understand that several of this lady's most popular renderings have been taken in character. Among them are My Indian Anna and Glow, little Glow-worm, Glow. When Miss Ellaline Terriss was taken as a Chronophone subject the whole proceeding went as merry as a wedding bell, and the artiste, who was quite natural and at perfect ease, made a most attractive picture in every character. Probably few understand the many difficulties concerned with the taking of the Chronophone picture. Special staging is required, the best of lighting, and the synchronism of the record and the artiste's voice must be absolute to the last degree. That the Chronophone is able to reproduce such varied artistes as Harry Lauder, Victoria Monks, Will Evans, Max Darewski, Van Biene and Ellaline Terriss is a pleasing illustration of its possibilities. We understand that the cheque which has been paid to Miss Terriss runs into a big figure. By the way, rumours are afloat that another Chronophone artist, Mr. Harry Lauder, is shortly to occupy an engagement in America for which he will receive the handsome salary of £1,000 per week. Meanwhile in England it is now possible to hear this famous comedian for the matter of a few pence by the agency of Gaumont's instrument.

Sell Your Old Films.

OUR BARGAIN PAGE.

To Exhibitors and Showmen.—Instead of crowding up your office with old film subjects which are of no further use to you, why not try an announcement in the special column in the KINEMATOGRAPH WEEKLY for the disposal of second-hand films?

Films which are back stock to you may be valuable to other showmen, and you make room for fresh stock and clear a further profit on your subjects at one and the same time. A notice as below is inserted at the exceptionally cheap rate of 1d. per line, and we would particularly direct your attention to the testimonials at the foot of this sheet.

THE AMATEUR PHOTO DEPOT, 71, Oxford Road, Manchester.

Genuine Bargains in Second-hand Films.

Tttle.	Length.	Price
The Runaway Van	335	1¾d.
Black and White	300	1¾d.
Victoria Falls (new condition)	615	2¼d.
Honour of a Non-Commissioned Officer	645	2d.
The Detective	462	1¾d.
Father, Mother Wants You	215	1¾d.
Convict's Escape	510	1¾d.
The Prospectors	775	2d.
The Invisible Men	612	2d.
Daring Cavalry Feats	335	1¾d.
The Sailor's Return	369	1¾d.

Sent on Approval on Receipt of Full Cash Deposit.

Genuine Bargains for Christmas. All Perfect.

W. GIMBER, 18 Denman Street, Piccadilly Circus, W.

Name.	Length—ft.	Per Ft.	Price.
Dinner Hour	130	3d.	£1 12 6
Ayrsgarth Waterfalls	150	2½d.	1 11 3
Raid on Gamblers	84	2d.	0 14 0
Killarney Rapids	160	2½d.	1 13 4
Dolly Varden	740	2½d.	7 14 2
Gipsy Lee	190	2d.	1 11 8
Brown's Bathing Tent	205	2½d.	2 2 0
Fancy Diving	70	3d.	0 17 0
An Interrupted Elopement	190	2d.	1 11 3
Henpecked Husband	235	2d.	2 1 9
Night Duty	120	2d.	1 0 6
Inquisitive Bertie	180	3d.	2 5 8
Beer 2d. per Glass	265	3d.	3 6 3
Betrayed	420	2d.	3 10 0
Bobby's Nightmare	200	3d.	2 10 0

A Few Testimonials

From those who have tried this Column.

Mr. W. J. Attack, Johnson Terrace, Morley, Near Leeds (Wire): — "Please delete advertisement, as I have cleared my stock from the first announcement."

Fred. A. Moore, Halifax:—"Owing to the large number of replies to my advertisement in last week's issue, I was able to obtain my requirements by first post morning after, so will you kindly withdraw the advertisement from next issue, and oblige."

The Amateur Photographic Depot, Manchester:—"We have great pleasure in telling you that your medium has brought us replies from America, and we have received a draft from Japan only on Friday last for 8,000 ft. of film. This speaks well for your enterprise as an advertising medium."

P. Bendon:—"I am very well pleased with result of advt. Kindly keep it in till further notice."

Mechanical Effects.

Almost every film subject issued by the trade to-day is greatly improved by accompanying projection with effects; and this is a phase of exhibiting which is sometimes neglected. To be precise we may proceed to select a subject recently issued, and describe in detail how such should be treated when shown upon the screen. We are not at present concerned with the optical part of the work, it being assumed that the film is to be shown by an exhibitor or operator thoroughly acquainted with all that is required of him in this respect. As regards mechanical details, let us take the film subject issued by the Charles Urban Trading Co., entitled "His Daughter's Voice," a full description of which was given in No. 35, page 155. The scene opens with a blind violinist and his little daughter entertaining a crowd in the street. The music of the orchestra should be subdued at this point, and prominence given to a violin, the artiste trying to synchronise his performance as much as possible with the movements of the figure of the blind musician depicted upon the screen. At the same time a girl should be employed to sing behind the screen, from which point she will be enabled to watch the picture and act accordingly. The animated picture now shows that one of the crowd takes a fancy to the girl's vocal accomplishments, and proceeds to take her to a gramophone establishment, where she is shown singing into the instrument. It would be as well to have an actual gramophone behind the screen, and it should be operated upon a blank, in order that the usual sounds of the motor in action should be produced. Meanwhile the girl should sing "Daddy," commencing and finishing to suit the girl's actions seen upon the screen. The next occasion for mechanical sounds arrive when the drunken man is expelled from the ale house close by. Sounds of feet walking and scuffling upon a pavement should be provided, supplemented with mingled voices. At this point the girl is knocked down by the ruffian; we do not think, however, there is call here for any great noice, as the girl's body would scarcely make any; a scream, however, might prove effectual. The chase of the ruffian now takes place. The sound of men's feet on the road as they run should be produced, and when we arrive at the ducking scene, by the quay, the splashing of water will be necessary. The next particular call for effects is when the old musician arrives at the gramophone works; he is seen starting the instrument, and it gives out his daughter's voice, singing, as we have suggested, "Daddy."

A real record of the song should at this point be reproduced behind the screen. The old man listens to the song, and as he remembers that the singer is now dead, it proves too much for him and he falls dead upon the floor,—here introduce the thud of a body falling upon the platform. The rough and ready way of the showman is to suggest the sound by a bang upon the big drum; but this method tends to create distraction rather than realism, and it is better left alone altogether unless great care is exercised in imitating the original sounds. There are minor effects that might be looked after other than those mentioned, but, generally speaking, if all that we have suggested is duly carried out and produced with as much synchronism as possible, then His Daughter's Voice will create a more realistic impression than it otherwise would.

The very fact that the subject includes music, singing, and the use of a gramophone is sufficient evidence that effects are needed—indeed, without such the observer feels that something is wanting to make still more realistic a very effective scene.

BARGAINS IN FILMS.

1d. per line per insertion.

E. A. LEE,
The Hollies, Waterloo Road, Ipswich.

Subject.	Ft.	Price
Up the Pole	135	½d.
Football Match (Tottenham v. Southampton)	160	½d.
Shooting Rapids, Killarney	146	1½d.
French Soldiers Marching	49	½d.
A Crowd	50	½d.
Steamers at Sea	48	½d
Chinese River Scene	50	½d
King and Queen at Chelsea	56	1d
Inexhaustible Cab	84	½d
Launch of a Liner	40	½d
Felling Factory Chimney	96	½d
A Deserter	60	½d
Trooping the Colours	118	1d
Workpeople Leaving Factory	126	½d
Magic Extinguisher	111	1d
Attack on Mission Station	203	1d

REYNOLDS,
31, Cromford Road, East Putney, S.W.

Subject.	Ft.	Price.	Condition.
Lucky Necklace	500	£4 10 0	As new
Man of Straw	400	3 10 0	New
Persevering Edwin	400	3 10 0	,,
Stolen Bridle	120	1 0 0	,,
Fatal Sneeze	130	1 0 0	As new
Prehistoric Motor	125	1 0 0	,,
Sticky Bicycle	125	1 0 0	,,
Poet and Babies	450	4 0 0	,,
Trial of Harry Thaw	1,000	6 0 0	Wants repairing

AMATEUR PHOTOGRAPHIC DEPOT,
71, Oxford Road, Manchester.
All Perfect and as Good as New.

Title.	Length about Ft.	Price d.
When the Devil Drives	390	2½
Disintegrated Convict	425	2½
The Would-be Athlete	520	2½
The Gipsy's Bride	430	2½
The Limerick Craze	340	2½
Diabolo Nightmare...	385	2½
King on board Dreadnought	500	2½
A Little Greedy Beggar	65	2½
Accidents will Happen	440	2½
On the River Hudson	125	2½
Pelicans at the Zoo...	75	2½
The Detective	462	1½
Father, Mother Wants You	205	1½
The Sailor's Return	515	1½
Honour of a Non-Commissioned Officer...	825	2
The Prospectors	770	1¾
Black and White	345	1½

Sent on Appro. on Receipt of Full Cash Deposit.

NOTE.—COPIES of the KINEMATOGRAPH WEEKLY may he obtained from us.

Readers will do us a favour by mentioning the "Weekly" in any communications with Advertisers.

MISCELLANEOUS ADS.

6d. per line (10 words).
Three insertions for price of two.

SITUATIONS VACANT.

WANTED, good slide painter (lady) immediately. Permanency to good worker. Apply Box 45, WEEKLY Office.

SITUATIONS WANTED.

DAY WORK required by experienced Operator and Photographer, thoroughly experienced in all branches of kinematograph lantern and photographic trade. Engaged every evening at West End Hall.—Box 51, WEEKLY Office, Tottenham Street, W.

COMPETENT Kinematograph Printer and Developer, with knowledge of operating, desires situation; good references; London preferred.—P. B., 4*b* Sisters Avenue. Clapham Junction.

ADVERTISER, who has large plant not working at capacity, would be willing to undertake the developing and printing of Films.—F. CINE, 97*a*, Jermyn Street. S.W.

FILMS FOR SALE AND WANTED.

5,000 Feet New Films for Sale, 1½d. per foot, £5 per 1,000, including Caught by the Tide, 300 ft.; Double Life, 580 ft.; Ending the Trouble, 145 ft. Henpecked Husband, 224 ft.; Inquisitive Bertie, 180 ft,; Nosey Parker, 295 ft.—Full particulars apply by letter, "HOUSEKEEPER," 32 Hatton Garden, E.C.

QUANTITY of Second-hand Films for Sale, from ½d. to 2½d. foot. Comic and travel only. No lists, no approval Call before 9 p.m.—LIGHTNING TRAVELS, 65 Strand, W.C. Wanted "Trip to Moon."

FILMS from ½d. ft. List ½d. stamp.—CROSS, Empire, Grays, Essex.

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road. Glasgow.

SLIDES FOR SALE AND WANTED.

SONG SLIDES on Hire, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

LANTERN Slides to clear cheap. We make and paint Slides for customers Lists Free.—WING, 12 High Street, Chesterton, Cambridge.

APPARATUS FOR SALE AND WANTED.

KINEMATOGRAPHIC Outfit for Electric and Lime, 6,500 feet of Films, 16 feet Screen and Elevator.—Can be seen at H., 102 Plantation Street, Accrington.

KINEMATOGRAPH Machine by best maker, all complete, ready for use; Lantern, Arc Lamp, Resistance and Iron Box, nearly new; 12 ft. Roller Screen.—19 Marney Road, Lavender Hill, S.W.

WANTED Professional Chrono, modern type, or would arrange exchange with nearly new Empire No. 2—CHARLIE PARKER, Queen's Theatre, Leeds

MISCELLANEOUS.

A FEW bound volumes (No. 1 and 2) of THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL. Contain many useful and interesting articles. Price 3s. 6d. each post free from the Office of the KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

WANTED—Readers, to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

— CLIO FILMS —

SPECIAL FOR

GENTLEMEN PERFORMANCES

Very Piquant Films and Lantern Slides.

Send 6d. Stamps for 48 pages Richly Illustrated Catalogue

TO

"ATELIER CLIO," Berlin, W., 35.

TRADE CARDS.

KINEMATOGRAPH CAMERA MAKERS.

The Gaumont Coy., Chrono House, Sherwood Street, and Denman Street, Piccadilly Circus, W.
Charles Urban Trading Co., 48, Rupert Street, W.
Beardsley & Son, Importers of Bioscopes and Films, 89, Manchester Street, Christchurch, New Zealand.

KINEMATOGRAPH FILM MAKERS.

Cricks & Sharp, London Road, Mitcham.
The Gaumont Coy., Chrono House, Sherwood Street, and Denman Street, Piccadilly Circus, W.
Charles Urban Trading Co., 48 Rupert Street, Shaftesbury Avenue, W.

LANTERNISTS.

Hogg, A. R., Trinity Street, Belfast.
Phillips, Edmund, Claremont Studio, Mumbles, R.S.O., Glam.

LIVING PICTURE ENTERTAINERS.

Empire Bioscope Co., South Africa. London Representative — Ellis Friedlander, 37 Mecklenburgh Square, W.C.
Lightning Travels Co. (F. O. Seyd), "Tivoli" Tourist Station, Strand, W.C.
Macqueen, J. A., Scottish International Picture Co., 9 Great Hamilton Street, Glasgow.
Tivoli Airship Co., 65 Strand, W.C.
West, Alfred, The Anchorage, Southsea, and 95 Mortimer Street, Regent Street, W.
West's (Our Navy, Army and Colonies), Polytechnic, Regent Street, W.
Waller Jeffs. ("New Century Pictures"), Curzon Hall Offices, Birmingham.
Morris, William V., 34 Grand Parade, Cork.

MAKERS AND SELLERS OF PROJECTORS.

The Gaumont Coy., Chrono House, Sherwood Street, and Denman Street, Piccadilly Circus, W.
Charles Urban Trading Co., Ltd., 48 Rupert Street, W.
R. R. Beard, 10 Trafalgar Road, Old Kent Road, S.E.

L'ARGUS-PHONO-CINEMA,

10, RUE TAITBOUT.

Est le journal attitrén de tous les Cinématographistes. Il vend, achete et loue matériel et films. Il est le seul journal francais **Independent** dans sa spécialité. Envoi gratuitement tous renseignements sur Phono et Cinéma.

The Italian Kinematograph.

Editor: Profr. GUALTIERS T. FABBRI,
Via del Senato, 20 Milan (Italy).

The Only Italian Journal exclusively devoted to the Optical Lantern and Living Pictures.

Specimen Free

Round the Provinces.

The Durham Educational Committee have prohibited kinematograph exhibitions in elementary schools, as they would involve additional fire insurance premiums.

A highly successful kinematograph entertainment was given by Mr. Viner in Trinity Church, Aberdeen, at the last meeting of the local Temperance Society.

Mr. H. Biddon last week gave the third of a series of high class popular animated picture entertainments which he is managing at the Buckhurst Hill Hall, Loughton.

Some 500 scholars of St. Werburgh's Sunday Schools, Bristol, were entertained at a kinematograph entertainment in the Mission Rooms, by Mr. & Mrs. T. Collins, of Ashley Hall, last week.

At the annual social meeting and concert to the boys of Oakbank Industrial School, Aberdeen, Messrs. Walker & Co. provided a very much appreciated kinematograph entertainment.

The London Animated Picture Co. opened at the Albert Hall, Sheffield, on Monday. The feature of their program is The Passion Play of Oberammergau (coloured).

The Midland Automobile Club have made arrangements with Dr. Byrd-Page for a kinematograph display, which will include pictures of a suitable motoring interest, among them being the 1907 Grand Prix Race and 80 Miles an Hour at Brooklands.

Central Hall, Colne.—Mr. J. Duckworth's "Premier Pictures" for the current week include His Daughter's Voice, Tulips, Good Luck for the New Year, Struggle for Life, Heart's Bidding, Champion all the Same, Herring Fisheries and The Runaway Horse.

The New Century Pictures at the Victoria Hall, Sunderland, are still booming, and many new films have been added to the bill, the principal being Blue Beard, The Recruit, the Mesmerist, Witch's Kiss, and The Burglar and the Baby. The rest of the program is on a similar high level, and one cannot wonder at its continued success.

On Mr. Sidney Carter applying to the Licensing Committee, Hull, for a music and singing license for the New Bioscope Hall, which it is intended to erect on the site of the old Baptist Chapel, in George Street, Hull, Sir A. Gelder, the Chairman, said that the application would be adjourned to the next Brewster Session, a report to be prepared in the meantime.

Pringle's Picture Co. spent last week at the large Town Hall, Reading, and gave The Life of Christ throughout; organ effects and the singing of a large choir combining to make a very effective entertainment. This subject occupied the second part of the program, and the first was made up of a good selection of comic and general subjects, including Honeymoon at Niagara, and The Runaway Horse.

A well-selected program filled the Picture Hall, Bonner's Field, Sunderland, last week, and "standing room only" was a notice frequently met with. The chief picture was Unknown Brazil, and among the others were Le Ricochet Motor Boat, Witch's Kiss, Cast Up by the Sea, False Accusation, Lucky New Year, Fun with a Motorist, Lady Doctor's Husband, Amateur Oarsman and Irresitible Piano.

The Gaumont Series of Pageant Pictures were shown at the Victoria Hall, Southend, on Monday, Tuesday and Wednesday of last week. On Monday the films were those of Romsey and Oxford, on Tuesday Coventry, St. Albans and Bury St. Edmunds, and on each day a good collection of miscellaneous subjecls, among which was Victoria Falls of the Zambesi.

Mr. H. Hibbert last week delivered a lecture at the Bradford Mechanics' Institute, describing a visit to Sweden which he made in the winter of 1906-7, at the invitation of the Swedish government. The lecture, which was thoroughly appreciated, was illustrated by a number of animated pictures and lantern slides taken by Mr. Hibbert himself.

Pringle's Picture Palace, Glasgow, last week again showed an entirely new program. Tragedy of a Turkish Home, Go Little Cabin Boy, Drunkenness, Kind Hearted Gentleman, Need of Gold, and Witch's Kiss, are among the many excellent pictures shown. Sheila M'Neil, a Scottish comedienne, the Sylvenes and Piquo, the juggler, are the leading artistes.

The new program of West's pictures has been received with great enthusiasm at Bournemouth. The *piece de resistance* is the Pied Piper of Hamelin, while the beautifully coloured Witch's Kiss is almost as popular. In the comic section The Ghost's Holiday and The Reckless Horseman are the headliners, while for the children there is Dreamland Adventures.

The Edicope and Barnum Electric Pictures and Vaudeville Co. are giving an excellent show at the King's Theatre, Hanley, and Mr. Kennedy, the manager, is being complimented on the arrangements he has made. A large orchestra is a feature of the show, and a good picture is shown. Among the films are Brigand's Last Exploit, Fra Diavolo, Two Sisters, Tommy's Box of Tools, and My Suffragette Wife; and songs are given by Miss C. Kingston.

The ever enterprising Mr. Waller Jeffs has made an arrangement with Mr. Irving Bosco by which the famous New Century Pictures are paying a visit of over a fortnight to the Mechanics' Hall, Nottingham. Mr. Jeff is featuring some of the celebrated Urban semi-educational subjects, Giants and Pygmies of the Deep being particularly popular. The Forty Thieves, The Recruit, and other films are also shown; while the Musical Palmers and Miss D'Almer give illustrated songs.

At the King's Theatre, Nottingham, the New Bioscope Co. are enjoying a very successful season. The Forty Thieves is a very popular film, and Doings of a Maniac, Dying of Thirst, and Saving the Colours are also well received. The variety portion of the entertainment is well up to the high standard which the New Bioscope Co. have set themselves, Mr. E. Williams' illustrated songs proving very acceptable, while Mr. Rob Chamberlin's pianoforte selections also go well with the pictures.

Mr. Waller Jeffs is always sure of a good reception at Derby, and the program which he is giving at the Town Hall is very popular. The leading features are Bonnie Scotland, Enchanted Glasses, Private Atkins Minds the Baby, Diabolo Nightmare, The Aeronauts, Police Dogs of Paris, Wreck of *H. M. S. Montague*, and Chrysanthemums. At the conclusion, Mr. Jeffs put on Moir *v.* Burns for those who appreciated this kind of subject, the film being put on last to give those who do not appreciate boxing contests an opportunity of leaving.

The Colonial Picture Combine, which is occupying the Assembly Rooms, Bath, is making a big advertising feature of their special film of the Kelly Gang of Bush Rangers, which they claim to have photographed on the actual spots where these famous criminals acted the principal scenes of their career. This subject occupies half of the show, and the remainder of the program is taken up by a miscellaneous number of subjects, among which is Fiji and the South Sea Islands, while talking pictures by the chronophone add the finishing touch to a very ambitious show.

Stoll's Panopticon, Cardiff, has now to its credit an exceptionally successful run of 77 consecutive weeks with a program the major portion of which is occupied by the American Bioscope Co.'s pictures. Under the management of Mr. A. Tetlow business has been more successful each succeeding week, and the pictures look like staying for some time yet. The latest program includes Clock Makers' Secret, Pretty Typist, Need of Gold, Fish Story, Adventures of a Roll of Lino, and The Orphans, and the artists engaged include Miss Iris Tremayne, Mr. H. Lewis (who gave illustrated songs), the Young Australian Troubadours and Mr. B. Williams. The highest price of admission to this magnificent entertainment is 6d., and the lowest 2d.

The British Biograph Co. make a strong point of the fact that at their show at the Hippodrome, Norwich, they utilise only Pathe subjects; and though the wisdom of thus limiting the program is dubious, it must be acknowledged that they have succeeded in making up a very artistic program. The pictures, however, by no means furnish the whole entertainment, there being an able impersonation scena, "Britannia's Levée," with Queen Victoria, Queen Alexandra, King Edward and numerous other royalties represented by clever actors and actresses. Jim Topper, comedian, R. Finburg, mimic, and G. Yorke, the one-legged dancer, also give turns.

Immediate Legislation for Kinematograph Shows.—At the L.C.C. meeting on Tuesday Mr. W. Reynolds asked permission to move the adjournment of the Council in order to call attention to a matter of urgency. He said he wished to ask the chairman of the Theatres and Music Halls Committee whether he would ask the Home Secretary to receive a deputation from the committee to urge the necessity for immediate legislation to make it illegal for kinematograph exhibitions to be given in unlicensed buildings. The Chairman said such a motion was not in order, as the report of the Theatres and Music Halls Committee had already been dealt with.

Amateur Skating Championship.

Lingay Fen, Cambs., Monday, Jan. 13th, 1908.

A BRILLIANT PICTURE. FINEST POSSIBLE QUALITY.

Every detail faithfully reproduced. Panorama of Committee. Police clearing course. The two starts. Sheppherson and Gautrey, Morley and Dix. View down course. Turning at the barrel. Coming home. The finish. Presentation of Cup to Dix by Dr. Cunningham, Chairman of the Fens Department National Amateur Skating Championship.

No. 634. Length 190 ft. £3 3s. 4d. net.

IF THIEVES REFORMED

And went on strike, what would then the world be like?

Essentially the finest and most amusing comic of the week. Original to a degree.

No. 1825. Length 595 ft. Price £9 18s. 4d. net.

The World's Champion Tenor.

No. 1815. Length 332 ft. Price £5 10s. 8d. net.

Bachelor's Piece of Wedding Cake.

No. 604. Length 340 ft. Price £5 13s. 4d. net.

Honours Even.

No. 631. Length 256 ft. Price £4 5s. 4d. net.

London of To-Day.

A picture of the finest quality, unique and interesting, thoroughly comprehensive in detail.

No. 601. Length 900 ft. Price £15 0s. 0d. net.

Music Hath Charms.

No. 1816. Length 490 ft. Price £8 3s. 4d. net.

EXTRA SPECIAL.

THE MESMERIST.

The finest of Comic Trick Films ever produced. Superbly staged in every detail. A winner right through. A perpetual laugh.

No. 1811. Length 495 ft. Price £8 5s. net.

Cheap Beer.

An entirely Original Comic.

No. 611. Length 242 ft. Price £4 0s 8d. net.

Baby Goes Balooning.

Fun to the finish. Must be seen and had.

No. 1726. Length 240 ft. Price £4 net.

A Race for a Rose.

No. 624. Length 577 ft. Price £9 12s. 4d. net.

Shortsighted Jane.

No. 597. Length 196 ft. Price £3 5s. 4d, net.

NEW CLARENDON FILMS.

Captain's Wives.

No. C165. Length 590 ft. Price £9 16s. 8d.

Little Waif.

No. 164. Length 400 ft. Price £6 13s. 4d. net.

A Wet Day.

No. 163C. Length 275 ft. Price £4 11s. 8d. net.

Read this Advertisement, it will pay you.

Telegrams—**Chronophone, London.** Telephone—**2430 Gerrard.**

THE GAUMONT CO.,

Cinematograph Specialists,

CHRONO HOUSE,

5 & 6, SHERWOOD St., & 18, DENMAN St.,

PICCADILLY CIRCUS, LONDON, W.

Paris, Barcelona, Berlin, Milan, Moscow, and Cleveland, Ohio, U.S.A.

GET

GOOD SERVICE WITH GOOD FILMS.

Get on with a Film Renting Service second to none. So before you dance to another man's tune just see what his game is and should all be O.K. then go ahead at high speed. But it is absolute foolhardiness to try and run a top speed show if you are trading with a concern which tries to meet the **better service** of a competitive firm by **cutting**. If they cut their prices they must also cut the quality of their films. You can't do more than run a Fifth Rate Show with Fifth Rate Service. **You know this from Hard Bought Experience. Our Service** is **prompt, certain, sure**. We have something more to offer you than "**FILMS TO RENT.**" We have the finest service in the United Kingdom. Don't be Bamboozled into believing there are "**others as good**" (note the quotation marks). We have paid men in every important city in the world; we are thus enabled to offer you the pick of the world's output.

Get off a service whose stock and resources are so limited as to compel them to repeat to you the same old bucket shop films time after time. **Don't** waste **time** and **money** waiting for them to improve.

We take Latest Winners Only.

Call, Wire, 'Phone or Write. We can Fix You Up at Sight.

20th Century Methods. Rock Bottom Prices.

No Favouritism. No Repeating. No Shirking.

We have got what you want bang up to time every time.

SWITCH ON TO

The Gaumont Film Service,

Telephone 2430 Gerrard. **CHRONO HOUSE,** Telegrams: Chronophone, London.

SHERWOOD ST. & DENMAN ST.,

PICCADILLY CIRCUS, LONDON,

And at Paris, Berlin, Barcelona, Milan, Moscow, Cleveland, Ohio, etc., etc.

Helps and Hints.

To avoid scratches on Films. Some of the earlier machines, both for taking and projecting film pictures were fitted with velvet pads at various points over which the film had to pass. In the camera it was used at the mouth or outlet aperture, so that light might be excluded from the magazine containing the unexposed film, and the inlet or mouth of the receiving magazine was also padded in a similar way. Velvet padding was used in the gate of the projector. The evil of this practice was discovered when it was noticed that films taken and exhibited in such apparatus soon revealed "rain effects" produced by small particles of dust lodging on the velvet pads and thus scraping the gelatine as it passed through the apparatus. There are still cameras and projectors to be met with today, with velvet pads. Chiefly, of course, second hand, as no manufacturer of any experience perpetuates the old pattern.

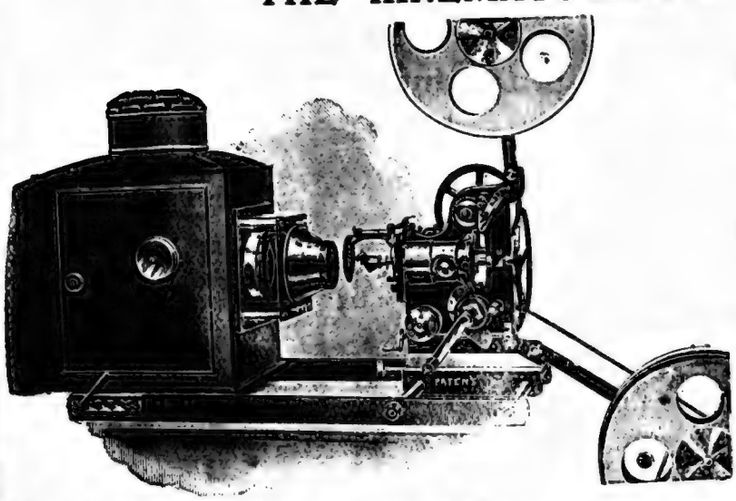
Another cause of "raining." Scratches upon the film, however, may be caused otherwise, and indeed it appears that a great many exhibitions suffer from rain effects produced by want of care on the part of the operator. Young and inexperienced men employed by short-sighted managers are inclined to think that the art of showing a living picture consists merely in proper attention to the machine, optical system, and the illuminant, and they forget that the life of the film they are showing depends to a great extent on how they handle it. The re-winding process is a stage of the operator's work which is far more important than he is generally inclined to suppose. Dust will always collect upon the film, however careful one might be, but with proper care scratching may be prevented. The careless operator will hold the film he is re-winding flat-wise between thumb and finger. Ten chances to one his finger will be covered with grit collected whilst handling the machine in projection. As the film passes rapidly between thumb and finger, it is scratched longitudinally by each particle of dust that jambs between his fingers and the surface of the film. Again, if what is known as "pulling down" (holding the film stationary and winding the spindle in order to tighten up the re-wound film) is resorted to, every piece of grit that may be between successive layers of the film will be pressed against its neighbouring surface, and as such surfaces revolve at unequal speed the grit will be carried round and round, meanwhile grinding scratches upon the gelatine surface.

To avoid grinding scratches. The first-mentioned cause of this evil in rewinding, may be removed by holding the travelling film only by its edges, making a loop of the hand through which it may be guided to the winding spool. The advantage of the rewinding facilities that are now fitted to some of the best modern projectors (such as we find on Kamm's Universe Projector) will be appreciated by any careful operator who wishes to prolong the life of the film he is using. As regards "pulling down," this practice should be abolished, and will not be found necessary providing the friction of the driving belt from one spool to the other is properly adjusted. To wind a film properly, sufficient time must be taken in the operation. See that each successive layer of film on the roll lies close upon its preceeding layer. There is no need to drag the roll of film afterwards if this is properly attended to at the time of winding.

The living picture theatre is a very important factor in the American amusement world nowadays. The latest news is that what has until now been known as Keith and Proctor's Twenty-third Street Theatre, in New York city, will soon be opened as a moving picture theatre, to be known as the "Bijou Dream."

The "Universe" Bioscope

THE KINEMATOGRAPH WITHOUT FLICKER.



The Machine for
Freedom from Flicker. Rock Steadiness.
Reliability. Durability. Simplicity.

No WOOD USED. Therefore Nothing to Warp.

TAKES ONE SECOND to change from moving to stationary picture by our Patent Lateral Grip Motion.

PATENT SAFETY SHUTTER.

PATENT FILM ADJUSTMENT while operating.

COMBINED FILM REWINDER. 1,000 feet of Film rewound in one minute without changing Spools.

Price £28.

Can be Supplied by all the Principal Dealers.

L. KAMM & CO., Scientific Engineers and Manufacturers, Complete Outfitters of all Apparatus for Taking and Projecting Cinematograph Pictures.

Factory & Wholesale Warehouse— 27, POWELL STREET, GOSWELL ROAD, LONDON, E.C.

Show Rooms— 25, CECIL COURT, CHARING CROSS ROAD, LONDON, W.C.

Telephone 8281 P.O. Central. Telegrams—Zerograph, London

Lanternists' Page.

THE DISTINCT FUNCTION OF THE OPTICAL LANTERN.

The optical lantern has now for many years held a prominent place in the public notice and esteem as a means of illustration: at first as gratifying the sense of wonder, witnessed by the use of the term "Magic Lantern." More recently, and long after the mystery attaching to it had been dispelled by a fuller knowledge of its construction, it was devoted merely to purposes of amusement, the exhibition in a darkened room of extravagant and grotesque figures or strange and improbable transformations, only gradually giving way to the projection of pictures and effects of a more refined and artistic character, until the use of more brilliant methods of illumination than that afforded by the old-fashioned oil lamps, such as the oxy-hydrogen jet, and finally the electric arc, together with the application of photography to the production of slides, raised the lantern from the position of a toy to that of a highly scientific instrument.

And now that methods of projection of ever-increasing excellence and accuracy are being adopted, and the novelty has largely vanished, the question seems to force itself upon our attention, "Has the optical lantern had its day? Is the public taste for its use on the decline, and have other and more modern rivals for favour pushed it from the position it recently occupied, to make room for something more capable of attracting audiences?"

By the aid of the kinematograph, indeed, moving pictures are presented with a degree of perfection not attainable by earlier methods, and a lantern adapted to their display supplies a welcome variation from that of objects at rest. But we do not always want to look at movements; rest as well as motion is desirable, and the eye, wearied with the effort to follow restless activity, dwells with pleasure and relief upon the contemplation of a placid landscape, a beautiful picture, whose charms increase and develop as it is gazed upon, or some triumph of architectural skill. For the presentation of these pleasant and often instructive objects the optical lantern continues to hold its own amongst the members of our literary and scientific institutions and of the general public, and from that position it has not been, and is not likely to be, permanently displaced, so long as it shares in the march of progress.

It is obvious that the preparation of a really good lantern slide generally requires conditions which can scarcely be complied with in the case of a film for use in the kinematograph. Careful and deliberate choice of point of view, of conditions of light and shade, of length of exposure and conditions of development, are usually necessary to the production of a fully satisfactory result. One portion of the picture may need to be emphasised and another partially or wholly suppressed. Colour screens and other appliances of refined photography may be advantageously called into use, and other devices familiar to the photographic expert have to be resorted to, all combining to produce the desired result. In the production of the kinematograph film, on the other hand, extreme rapidity of exposure is unavoidable; no careful and elaborate focussing is possible; the objects must be taken whenever and wherever they present themselves; the artist must "seize the passing moment as it flies," and accept it with whatever advantages or disadvantages it may offer for his purpose. His pictures must be of exceedingly small size, and must be subjected to very high magnification when projected upon the screen, involving diminished illumination and enormous exaggeration of any defects which may unavoidably appear in the negative or its print. That so many and such varied difficulties should have been successfully faced and overcome in the case of many of the films now being introduced by the leading makers reflects no small amount of credit upon the skill, enterprise and resource of those concerned in their production; but excellent as they are, and however high the degree of perfection which may be reached in their manufacture and display, the conditions do not lend themselves to the attainment of such results as may be produced by the best slides when projected by the aid of a high class optical lantern in the hands of a skilled operator.

Then the lantern possesses the further advantage of being comparatively easily and rapidly placed in position and removed when no longer required, a matter of no small importance to those who, like the present writer, have had frequently to use their instruments in buildings of all sizes and plans, often in places distant many hours' journey from one another on consecutive evenings, and under conditions rendering any long and elaborate preparations out of the question. Further, the inflammability of the kinematograph film under the conditions which seem at present essential to its use, and the frequently exaggerated ideas of its danger which seem to possess the minds of the public authorities and of the proprietors of halls and other buildings, in so many cases, and which have led to the enactment of not a few almost unworkable and vexatious restrictions and regulations, place very considerable difficulties in the way of its use in places not specially fitted for the purpose.

From many of these restrictions and regulations the case of the more familiar lantern is comparatively free, and it is consequently available in many cases where the kinematograph would be out of place, or very inconvenient. Then the heavy expense which these conditions impose is no trifling consideration where funds are not too plentiful; in addition to the fact that a single film occupying at most a few minutes in exhibition will cost as much as, or more than, a good set of lantern slides; while unless in very special cases, its contribution to the illustrations required for a lecture, or the entertainment of an audience is necessarily far smaller, though it may be most valuable for its own special purpose, when motion is to be represented or a series of progressive actions to be made apparent.

Thus, then the kinematograph and the optical lantern are not to be regarded as rival claimants for public favour, but rather as friendly colleagues, each having its own special uses and advantages which it must continue to serve without stepping into the place of the other. Both may help and are doubtless destined to do so by increasing our knowledge, promoting our pleasure, and contributing to our advantage in a manner and to an extent probably yet undreamed of, as has been the case with so many of the inventions and discoveries of the past.

W. H. GOLDING.

FOUR PENCE per foot nett.

VITAGRAPH FILMS.

FOUR PENCE per foot nett.

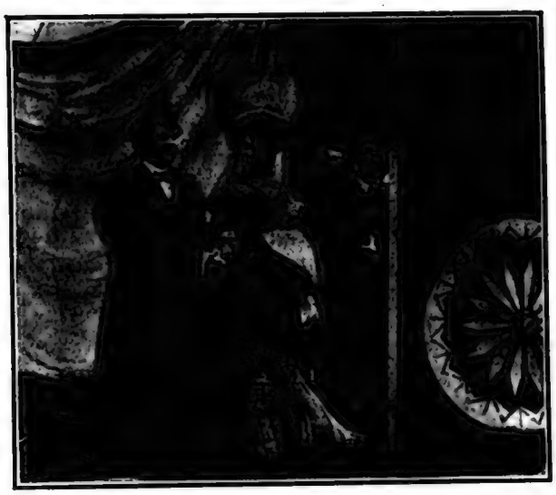
LAST WEEK:

AMONGST THE CANNIBALS. A TALE OF THE SOUTH SEA ISLANDS.

THIS WEEK:

A Clown's Love Story

Copyright, 1907, by The Vita raph Company of America.



Code Word: CLOWEO.

A grotesque circus clown, who is of a serious and honest disposition, loves the beautiful daughter of an old performer. She refuses him and accepts the attentions of the handsome ringmaster who later casts her off, and then she finds the true worth of a clown's affection.

Length, 325 ft.

The Miser's Hoard.

Copyright, 1907, by The Vitagraph Company of America.

A miser in poorly furnished room nervously clutches his gold—hides it in various places—becomes suspicious, decides to secret it in the woods—finds hollow log and places treasure therein—returns home, forgets hiding place—in his frenzy he drops dead.

A poor widow is unable to pay her rent, and her furniture is taken away by a bailiff—son goes to woods for kindling. Accidently finds log containing "The Miser's Hoard," thereby bringing relief to a destitue family.

Length, 350 feet.

Code Word: MISHO.

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

VITAGRAPH COMPANY OF AMERICA,

10, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116, Nassau St. CHICAGO: 169, Randolph St. PARIS: 15, Rue St. Cecile.

Latest Productions.

Urban-Eclipse.

Runaway Cab	245	feet
Bowser's House Cleaning	470	,,
Winter Elopement	300	,,
Gentleman Farmer	450	,,
Ski Jumping at Chamonix	—	,,
Catch Your Own Fish	320	,,
Ben Hur	450	,,
Juvenile Scientist	335	,,
His Daughter's Voice	340	,,

The Gaumont Co.

Race for a Rose	—	,,
The Ice Cream Jack	—	,,
Skating Championship	190	,,
Bachelor's Wedding Cake	340	,,
Race for a Rose	577	,,
Honours Even	256	,,
Shortsighted Jane	196	,,
Baby goes Ballooning	240	,,

Vitagraph Co. of America.

The Miser's Hoard	350	,,
Clown's Love Story	325	,,
The Need of Gold	475	,,
Laughing Gas	400	,,
The Despatch Rider	725	,,
Twin Brother's Joke	600	,,
A Little Hero	300	,,

Graphic Cinematograph Co.

Hypnotist's Joke	395	,,
The Bourbon Wedding	575	,,
His Sweetheart when a Boy	525	,,
A Sacrifice for Work	345	,,
The Showman's Treasure	505	,,
The Smoker's Joke	390	,,

Clarendon Film Co.

Captain's Wives	590	feet
The Little Waif	400	,,
A Wet Day	275	,,
Soldier's Wedding	675	,,
The Pied Piper of Hamelin	775	,,
The Water Babies	955	,,
That's Not Right—Watch Me	595	,,

Williamson & Co.

The Dynamite Thrower	540	,,
Orphans	655	,,
Hi! Hi! Stop	250	,,
An English Harvest	245	,,
Getting Rid of his Dog	310	,,
Moving Day	315	,,

Walturdaw Co.

Everton v. Spurs	250	,,
Unfaithful Cashier	690	,,
Georgetown Loop	450	,,
Skirl of the Pibroch	140	,,
Toilers of the Sea	725	,,
Making of a Modern Newspaper	650	,,
Pet Dogs of England	190	,,

R. W. Paul.

Boy Bandits	480	,,
The Amateur Paper Hanger	287	,,
Pity the Poor Blind	107	,,
Sheep Shearing	230	,,
The Cheaters Cheated	510	,,
My Lady's Revenge	520	,,

Hepworth Manufacturing Co.

Portland Stone Industry	450	,,
Belgian Panorama	250	,,
An Honest Thief	345	,,
Curate's Courtship	140	,,
Couldn't do Without Mary Jane	300	,,
Niagara	250	,,

Warwick Trading Co.

Joseph v. Goldsevain	1000	feet
Amateur Skating Championship	140	,,
Reindeer in Lapland	323	,,
M. Kobelkoff, Armless & Legless Wonder	370	,,
A Visit to Chaco	395	,,
Unknown Brazil	425	,,

Sheffield Photo Co.

The Dodgers Dodged	276	,,
The Limerick Craze	342	,,
My Word, If You're Not Off	265	,,
Willie's Dream	400	,,
The Blackmailer	585	,,
His Cheap Watch	250	,,

Cinematograph Syndicate.

Norwood Films—		
Great Temptation	460	,,
Bertie at the Gymnasium	190	,,
Gamekeeper's Dog	460	,,
Tommy's Box of Tools	460	,,
Dog Detective	730	,,
How Isaacs Won the Cup	200	,,

Cricks and Sharp.

His Only Pair of Trousers	320	,,
Saved from the Burning Wreck	480	,,
The Work of Trinity House	470	,,
May and December	245	,,
His Only Pair of Trousers	390	,,
Oyster Industry	245	,,

CLARENDON FILMS.

LATEST PRODUCTION

The Captain's Wives.

An Extravagant Absurdity. Magnificent Situations. An Inexhaustible Subject.

Mrs. Barley was a passive woman till she was roused, but since then,—It all happened through an article in the paper entitled "Do Sailors have more than one wife?" Having read this, Mrs. Barley decides to accompany her husband on his next voyage, and in spite of the fact that he will not hear of it she is not deterred. With her luggage she surreptitiously boards the Sarah Jane—The Captain's arrival, however, is the signal for her ejection—The Sarah Jane sheers off—Mrs. B is left on the quay—A brave jump—The Sarah Jane glides out to sea with Mrs. B. swimming behind. The arrival at Amsterdam shows Mrs. B. still swimming—The Captain's little No. 2 Dutch wife grows uneasy, and eventually follows after Mrs. No. 1 Barley. What with his No. 3 Monaco, his No. 4 Tokio, and his No. 5 Italian wife at Savona, things become very exciting for the Captain, who decides to surrender his ship and make a dash for liberty—Dangerous mud flats are welcome to the Captain, who secures a pair of mud shoes and leads the way—His Nos. 2, 3, 4 and 5 wives get stuck—The Captain has a brief moment of ecstatic joy—but he has overlooked the fact that No. 1, who is fat and sly, has been left behind, and she, taking advantage of this position, effects an attack and capture from the rear, and carries the Captain off in her arms like a child—Home again—Mercy! Mercy! The Captain is so small, and Mrs. B. is such a big woman.

Number 165. Length 590 ft. Price £14 15s. 0d.

Less 33⅓ % cash with order.

The Little Waif and the Captain's Daughter.

Number 164 Length 400 ft. Price £10 0s. 0d. Less 33 one-third p.c. cash with order.

Telegrams—"Cinemat, Croydon." **CLARENDON FILM CO., Clarendon Road, CROYDON.** Telephone—155 Croydon.

London Agents: THE GAUMONT CO., 5 & 6, Sherwood Street, London, W.

Watch this corner for Novelties.

SEND FOR THE GRAPHIC PICTURE BOOK

Graphic Films.

READY THIS WEEK.

THE HYPNOTIST'S JOKE.
Length 395 ft.

HIS SWEETHEART WHEN A BOY.
Length 550 ft. Price £9 3 4.

A SACRIFICE FOR WORK.
Length 345 ft. Price £5 15 0.

THE ROYAL WEDDING AT WOOD NORTON.
Taken by special command.
The only authentic and complete picture.
Length 575 ft. Price £9 11s. 8d.

Our Price 4d. per foot.

If you are having Local Pictures taken
TRY THE GRAPHIC

OUR CHARGES are reasonable,
OUR WORK excellent, and
OUR PROMPTITUDE may be relied upon.

Trick and Jumping Titles made at the Shortest Notice.

The Latest Comedy, Dramatic & Topical Subjects may be hired from

THE
Graphic Cinematograph Co
154, Charing Cross Rd.,
'Phone 9251 Central LONDON.

SEND FOR THE GRAPHIC PICTURE BOOK

As befits our Profession WE KEEP MOVING.

FILMS ON HIRE. FILMS ON HIRE.

THE
SAFETY BIOSCOPE CO.

102, Parkhill Road, Haverstock Hill, London, N.W.

Telegrams: "Skelped, London." Telephone— 2022 P.O. Hampstead.

Complete Bioscope Outfits & Accessories.

Indoor and Outdoor Entertainments.

DISTANCE NO OBJECT

SPECIAL FEATURE.

Our Lending Library of Films.
All the Latest Subjects.
New Pictures added Daily.

Write at once for Lists.

FILMS ON HIRE. FILMS ON HIRE.

NORWOOD FILMS.

The Gamekeeper's Dog. Length 460 ft. Price £7 13s. 4d
A sure winner.

Tommy's Box of Tools. Length 450 ft. Price £7 10s.
An excellent comic film.

GAUMONT FILMS.

The Mesmerist. Length 495 ft. Price £8 5s. od.
Race for a Rose. Length 577 ft. Price £9 12s. 4d.
Ice-cream Jack. Length 516 ft. Price £8 12s. od.
Cheap Beer. Length 242 ft. Price £4 os. 8d.
Short-sighted Jane. Length 205 ft. Price £3 8s. 4d.
Honors Even Length 252 ft. Price £4 7s. 4d.
Little Waif. Length 430 ft. Price £6 14s. 8d.

CLARENDON CO.

An Awkward Situation. Length 405 ft. Price £6 15s. od.
Soldier's Wedding. Length 675 ft. Price £11 5s. od.

CRICKS & SHARP

Duties of Trinity House.—May and December.—Somali Natives—His only pair of trousers—Saved from the Burning Wreck—Xmas Turkeys.

Sheffield, Alpha, and all other makes of Films supplied from stock.

SHOWMEN.—It will pay you when in London to give us a call, or you can reach us on the 'phone. No. 5783 Central.

The Cinematograph Syndicate,
23, Cecil Court,
Charing Cross Road, London, W.C.
Telephone 5783 Central.

Lion Brand FILMS.

Only a Limerick.
Length 350 ft. Code Word "Limerick."
Price £8 15s. 0d.

Saved from the Burning Wreck.
Length 480 ft. Code Word "Wreck."
Price £12 0s. 0d.

Diabolo Mad.
Length 240 ft. Code Word "Diabolo."
Price £6 0s. 0d.

Our Christmas Turkeys.
Length 275 ft. "Code Word Christmas."
Price £6 17s. 6d.

Prices subject to the usual Discount.

Manufactured by

CRICKS & SHARP,

Offices and Works:

LONDON ROAD, MITCHAM, LONDON, S.W.

Telegrams— "Bioiesque, Mitcham." Telephone— 613 P.O. Wimbledon.

Review of the Latest Productions.

Walturdaw.

This enterprising topical firm announces its intention of photographing the opening of Parliament as comprehensively as possible next week. Previous subjects of this class have been very successful with audiences in the provinces who have no opportunity of seeing the actual pageant, and those desiring to have this should write to Walturdaw, Ltd., for particulars.

Vitagraph.

This company have issued two subjects of a dramatic order, The Miser's Hoard and A Clown's Love Story. The former introduces us to a miserable garret, a fit dwelling-place for the typical miser, who is to be seen there counting his gold. Presently he sweeps the coins into a bag and hides them in a chimney, then, apparently anxious about his store, nervously walks about the room, looks out of the window and at last decides to seek some better hiding place for his money. For greater safety he decides this shall be out of doors, and so places it in a hollow log which he finds in a wood near his house. Returning to the house he is apparently afflicted with a loss of memory, and so terrifying is the realization that he has forgotten the place where he has put the money that he falls down dead on the floor. The scene now shows us another poverty stricken room, but in this case it is the home of an ailing woman and her starving family. These are visited by a bailiff, who carts off what little furniture there is to pay the rent. The oldest son then goes off to get wood for a fire, and as he has no money to buy any takes his way to the wood, and by good fortune selects the log in which the dead miser had hidden his money. When the log is split open the bag of gold is found, to the great happiness of the needy family, the money which had been only a source of fear to its original owner being thus put to a useful purpose after all.

In A Clown's Love Story we have the actual atmosphere of the circus, represented with considerable ingenuity. The main action takes place behind the scene at the circus at which the clown hero, the girl bareback rider with whom he is in love, and the villain, a ring-master, are all employed. The clown proposes to the girl as he is about to enter the ring for his turn, but the latter is attracted by the handsome but dissolute ring-master, and after some hesitation accepts his advances, and they are married, her father, a hopeless drunkard, helping on the match for his own selfish ends. A year is supposed to elapse, and we are again introduced to the ring where the story opened. The ring-master has shown his true character, habitually illtreats his wife, and is seen flirting with another dancer. His wife enters while he is thus engaged, and is struck by the villain in the sight of the clown, who comes to the rescue, wrenches the whip from his rival's hand, and so severely belabours him that he leaves him unconscious, then announcing his intention of taking charge of the ill-treated wife.

Gaumont.

The Ice Cream Jack is a Gaumont comic. An ice cream merchant buys a quantity of milk at halfpenny a quart and eggs at 40 a shilling. These essential ingredients to high class ice cream he takes to his factory, and in the scene which immediately follows, he is seen with his wife compounding the cool and refreshing taster. The milk is whipped to a foam, the eggs are carefully broken, but notwithstanding the care which is exercised, several of them explode and fill the room with thick foggy fumes. Then the eggs are mixed with the milk, and a bucket of whitewash follows—the whole is carefully mixed and taken on to 'Ampstead 'Eath for the benefit of the British public. Here it sampled by various happy 'Arry and Arriett couples and sundry little boys and girls. All seems going well until several of them return to complain of peculiar pains in the inside, and someone thinks it must be the ice cream; this is investigated, and the ice cream vendor is lavishly fed with his own objectionable compound. He takes to his heels and runs for it. and is finally lodged at His Majesty's expense; after, held up before the Beak for trying to poison unsuspecting people. A sample of the ice cream is brought into the Court and examined by he officials, who discover a number of full-blown cockroaches floundering in the bottom of the glass, a realistic reproduction of this being shown in the picture. The ice cream Jack is then justly and severely punished, by being once again fed with ice cream and sent to the cells.

A Race for a Rose is a romance of the twentieth century, original and interesting. The opening scene shows the heroine in her boudoir writing a letter to her lover in which she refuses him on account of apparent lack of devotion towards herself. Second scene shows the arrival of the letter at the hero's chamber. The nature of the letter drives Jack into a dreadful temper, but at an opportune moment a friend arrives and solves the difficulty for Jack. Jack has been challenged through an advertisement, to vie for the hand of his lady-love Rose, in a public race for the lady which is open to all comers, the prize for the winner being the heroine ot our story. Jack is at a loss as to how he can win the race, when his motoring friend appears and puts his motor at Jack's disposal. The Race for a Rose begins, in which join various would-be winners of a fair lady—some on bicycles—some on donkeys—and others on poor old nags. The motor car of course leads the way, and all seems going well. Now, one condition of winning the lady is—that the winner shall be he who first presents her with the advertisement of "A Race for a Rose." At the very moment when all seems to be in favour of Jack's victory, the motor car breaks down, and for a while it seems as if Jack is to lose his girl after all, but fair Rose is only a woman—and her curiosity overcomes her prudence, she stays to investigate matters, and is won by stratagem, for the motor is not broken down after all, and the idea of inciting the ever present curiosity of the feminine mind, proved a trump card to Jack, who steps out boldly to meet his lady and presents her with the advertisement. The finishing scenes show the straggling competitors coming in one by one, and their rage and disappointment at the turn events have taken, while the picture closes with Jack holding his prize in a loving and close embrace.

To-day there are very few ladies bold enough to go cycle riding in rationals, but the Gaumont Short-sighted Jane seems to show that the species is not yet extinct. Short-sighted Jane is an elderly lady who suffers from a deficiency of physical beauty, yet notwithstanding this fact she has sufficient courage to venture out in a rational dress of loud check. Physical deficiency leads her into many exciting scrapes and entanglements. She collides with a lamp-post with such violence as to buckle it. She rams a policeman with so much force as to seat that official on the ground. Turning a corner, she cannons a lady dressed in the fashion of Belgrave Square. Soon the air is filled with fur and feathers. Making her escape, Short-sighted Jane rides away at a terrific speed, and upsets costers' stalls, churns of milk and bath chairs in her mad career. She eventually gets chased by an excited crowd of revengeful pursuers, rushes blindly into the deep blue sea and is rescued in a half drowning condition by the arm of the law, and carried off to punishment.

A film entirely lacking in staging and standing on its merits as a picture and its appeal to the love of animals, is Orphan Bull Pups. A short time ago the Gaumont Co. secured in film form a picture of a family of young bull pups,

TRADE ONLY.

ROBERT RIGBY,

PREMIER WORKS, 84 HATTON GARDEN,

LONDON, E.C.

Manufacturer of
Scientific Instruments.

Russian Iron, Tin Plate and General Metal Work.

Kinematograph and Lantern Work a Speciality.

Telephone No. 11683 Central. Telegrams 'Precinemat' London

Williamson Films

AND THE
Ottolenghi-Aquila subjects.

ORPHANS.
655 ft. £10 18s. 4d.

A strong pathetic film, full of human interest, with an excellent plot. The story shows the lives of two orphans, a boy and a girl, and how each acts under temptation, and the influence the girl in the end exercises over the brother.

THE DYNAMITE THROWER.
625 ft. Price £10 8s. 4d.

A thrilling sensation. Full of incident throughout and with many well worked-up features. The photography is perfect and the subject a certain success.

Write for copies of both to

WILLIAMSON & CO.,
27, Cecil Court,
Charing Cross Road, London, W.C.
Telegrams—Kinetogram, London.
Telephone 7393 Central.

CROWDS ARE DRAWN

BY OUR

PICTURE POSTERS.

MAKE YOUR FRONT ATTRACTIVE

BY SENDING FOR A SAMPLE SET
OF
Highly Coloured Designs
FOR
net **5**/- cash.

Each set consists of a varied assortment of highly coloured illustrations which cannot fail to attract.

Limited number only supplied.

E. T. HERON & CO.,
— PRINTERS AND PUBLISHERS, —
TOTTENHAM STREET, W.

Our Agents.

The increasing demand for our journal has necessitated the appointment of agents in various parts of Great Britain where readers can always depend on obtaining copies as soon after publication as carriage will allow. We want agents in every town, and shall be glad of the names of those who will take up the agency. Operators on tour should note the addresses.

LONDON.

SOUTHWELL, 27, Ivy Lane, E.C.
BRETT, 5, Pilgrim Street, E.C.
LONDON & SUBURBAN PUBLISHING CO., 133, Salisbury Square, E.C.
HOUGHTONS, LTD., 89, High Holborn, W.C.
HUGHES & SON, 59, Fenchurch Street, E.C.
WILKIE, E W., 114, Maygrove Road, W. Hampstead, N.W
BAND OF HOPE UNION, 59, Old Bailey, E.C.
WALTURDAW CO., 3, Dane Street, High Holborn, W.C.
BUTCHER & SONS, Camera House, Farringdon Avenue, E.C.
VITAGRAPH CO., 10, Cecil Court, Charing Cross Road, W.C.
THE GAUMONT CO., 5-6, Sherwood Street, Piccadilly Circus, W
HEPWORTH LTD., 15-17, Cecil Court, Charing Cross, W.C
CHAS. URBAN TRADING CO., 48, Rupert Street, W.
WILLIAMSON & CO, 27, Cecil Court
CINEMATOGRAPH SYNDICATE, 23, Cecil Court
SERVICE CO., 292, High Holborn, W.C.

WALES.—Greenland & Co., 50, High Street, Newport, Mon.
SHEFFIELD.—Redfern & Co., 53, Surrey Street,
MANCHESTER.—Amateur Photo Depot, 71 Oxford Road
BRISTOL.—F. Bromhead 1, Regent Street, Clifton
,, —Duncombe, 5, St. Augustines Parade
LIVERPOOL.—Auber & Son, 73, Lord Street
,, —F. Lloyd, 15, Lord Street
READING.—Henry Lewis, 37, London Street
BRIGHTON.—Original Cinematograph Co., 203, Western Road
NORWICH.—A. E. Priest, 21a, Prince of Wales Road
BELFAST.—W. E. Mayne, 3, Donegall Square West
HUDDERSFIELD.—H. H. Luther, Tyler's Chambers, Market Weald
BIRMINGHAM.—R. J. Moss & Sons, 98, Snow Hill
DERBY.—H. B. Hurst, 22-3, Saddlergate
ABERDEEN.—McKenzie Fraser. 13, Regent Terrace
SALISBURY.—E. Baker, 86, Fisherton Street

which had been left orphans. The mother and father were very valuable dogs, and the master and mistress exper ded no small amount of care and attention on rearing the young pups. The picture shows the winning little creatures being fed from bottles by their devoted owners. A jollier, chubbier and handsomer litter of pups it would be impossible to find. The attractiveness of the picture lies in the perfect naturalness of the subject.

Hepworth.

Good industrial subjects are few and far between, and we are glad to be able to draw attention to one which has been issued this week by a firm which has lately turned its attention to this branch with great success—the Hepworth Manufacturing Co. Their film is entitled Portland Stone Industry, and was taken by permission of the Bath firms engaged in the trade, which is limited to this one part of the country. The process of removing the cap from the surface is the first operation, before preparing and drilling for blasting. The explosive being inserted and prepared, the explosion takes place and is splendidly reproduced on this film. The squaring and making of block stones at Coombefield is extremely interesting. Huge masses are to be seen everywhere, as the camera travels round the quarry, where enormous cranes are at work hauling up immense consignments, which are taken away by road and rail. Traction engines are used to take these heavy loads, and the Merchants Railway takes a continual supply of this stone over their service. Some idea of the enormous weight is conveyed when we remember that these useful stones vary from 5 cwt. to 10 tons each. At the Castletown Quay the blocks are shipped by the aid of cranes. The full trucks are run up to the ship's side, chains fastened round a quantity, where they are easily lited and conveyed to the ship. At the masonry yards, where the stone is worked into its well-known appearance, it is almost astounding to see the wonderful saws at work, going through the stone as if it were wood. The first saw seen at work is called the frame saw, and does its work easily enough; but the most wonderful cutting is done by the diamond circular saw, which cuts easily seven inches per minute. A view is also given of the moulding machine, and we see the stone shaped out as we watch the machine in motion. This subject, which is of good quality, should take a high place among industrials.

Hepworth's have another new Rossi film entitled An Honest Thief. A man having spent his money, and having no hope of work, leaves home hungry and desperate, knowing his wife and child are in want of food. Feeling he must get something to appease his beloved ones' sufferings, he gives way to sudden temptation. Taking the first opportunity he follows a gentleman who appears to be a man of means, and suddenly attacking him robs him of his pocket book. Turning out the contents he finds a heap of money, but only appropriates one coin—enough to purchase a loaf—and putting all the other back in its case, places it in the man's pocket once again. As the conscientious thief creeps from the spot in terror, the gentleman gradually returns to reason, and seeing him in the distance, follows him. The guilty man feeling unhappy at his act of dishonesty, goes on his way slowly, almost overburdened with the stolen coin which is so necessary to him. He does not notice the gentleman, who follows him stealthily from some little distance. Arriving home the thief rushes in to his family, and disclosing the coin, with happiness tells them they can now enjoy a meal. The poor wife's tears are just beginning to fall in thankfulness, when the door is thrown open and the gentleman who was lately robbed walks in. His assailant hides his face in very shame, but the gentleman striding forward explains he has been listening outside the door, and he is aware of the sufferings which the family have gone through. Taking his notebook from his pocket he gladly forgives the poor man, aud hands his wife a substantial sum. Shaking hands all round and accepting the man's apologies, the good Samaritan then leaves the house—taking with him the blessings of the family.

Hepworths have also a further addition to their successful Belgian series, in a short Railway Panorama taken from the back of a train, and giving glimpses of some beautiful wooded country,

Urban Eclipse.

The Urban Co. have put out a fine selection of subjects this week, no less than five falling to be noticed. Of these three are comics, one a love story of a humorous order, and the other an extraordinarily clear and pretty snow picture with the title Ski—Jumping at Chamonix. This sport has been illustrated by bioscope several times before, but every picture brings out some new point of interest and we can recall none of better photographic quality than this. The jumps are shown from several points of view, but the most effective is that taken down hill, as it were, and commanding a delightful view of the valley and the crowds of spectators showing black against the snow. The jumpers come from behind the camera and fly down the hill until they are mere black specks in the distance. Another view is taken from the bottom of the hill and gives close views of the mishaps, which are so numerous that the average onlooker wonders that limbs are not broken. This subject can be recommended to all who appreciate good photography.

A Winter Elopement has also a snow setting and increases its attractiveness from that circumstance. The story revealed is that of two rivals for the hand of one girl who decide to toss for it. The misfortune is that the wrong man, from the girl's point of view is the lucky man. However, the wedding is duly arranged and the party, packed on a large sleigh drawn by four horses, sets out for the minister's. The unsuccessful suitor, it is feared with the girl's consent, takes a bolt from the sleigh, and while the guests are getting out of the snow, he goes on with the young lady in a sleigh for two which he has handy, the others following when they have mended their vehicle. The chase leads over snow covered roads to the minister's house, but the good man has time to tie up the lovers before the pursuing party comes up and these making the best of a bad job apparently decide to make friends with the errant couple. This subject is also clearly photographed.

The chief Urban comic is The Runaway Cab, and it is a good example of their originality and daring. We say daring because the subject depicts a runaway cab horse which in its course takes to the pavement, damages shop fronts, upsets pedestrians, and to all appearances is actually out of control, The subject opens as the cab draws up before a doctor's house. The fare, a lame man who walks with the assistance of a stick, dismounts and enters for professional advice, and during his absence the cook, apparently recognising an old friend in the driver, embraces him affectionately and takes him off to the kitchen, where he removes his coat and vigorously attacks the dainties she puts before him. Meanwhile an imp of mischief has prompted two urchins with a trumpet to blow it vigorously in the horse's ear, and so start him down the street in a gallop. The coachman learning of the mishap, sets out in pursuit in his shirt sleeves, joined by two policemen, his crippled fare, the cook, and in a little while by those the horse has upset in its wild career. Among these are two men, one a workman with a plank, who are conversing in the middle of the road when the cab catches the plank and throws them both to the ground. A large party chases the horse for some way without success, but at last succeed in getting in front of it, and hide round a corner as it approaches. Directly it sees them, however, the horse stops and, by a reversing effect, is made to run *backwards* (with the cab in front) towards its stable, which it enters with the crowd following, the injured parties turning on the driver and venting their anger on him. The photographic quality of the film is first class, and the action, as may be seen, full of laughable and exciting incidents.

Bowser's House Cleaning (by the same firm) is a comic of a less boisterous nature, but to our mind it is even more humorous, while the photography is of as good a quality as that just mentioned. Bowser, a portly busy-body, is possessed by a delusion that he can be useful about the house and turns his hand to domestic duties, with disastrous results to himself. He begins by announcing that he will beat the carpets, and slings one with some trouble over a clothes-line. To straighten it he gets between the folds, and his wife coming out of the house with a carpet beater begins to lay on vigorously without noticing his presence. Bowser makes it known by a series of howls, emerges rubbing his thighs and shoulders, and decides to leave carpet beating to his wife and to take a turn at the windows. For this purpose he props a pair of steps on a sloping cellar roof and essays to mount them, but finding it unsafe sends his young hopeful up instead, while he gives instructions from below. Unfortunately he climbs on the sloping support to emphasise his words and his weight precipitates the ladder and Bowser, senior and junior, in a heap on the ground. With his limbs still more sore, Bowser next takes a chimney-full of soot and empties it over a wall, on to a workman who is taking his mid-day meal on the other side. The latter furiously sets about Bowser, who retreats to the house and, attempting to teach a painter his business, receives a still more severe dressing down at his hands. After this he cleans the steps without any disastrous consequences, and then collects an armful of rubbish and takes it out into the garden to make a fire. While bending to feed the flames his own coat catches alight, and he is saved from injury only by the appearance of his wife and son. The conclusion of the subject shows a sadder and wiser Bowser, wrapped in bandages and depending on a crutch, determined to leave domestic matters to his wife. The chief actor in this subject suggests the character of the fussy old gentleman extremely well, and the film should be a success.

In The Gentleman Farmer we have another meddlesome amateur, in this case a city gentleman who has purchased a farm and is anxious himself to take a prominent part in its management. With this idea he sows his seed himself, to the great and unconcealed amusement of his servants, and meddles in all the other necessary operations of the farm. He wanders into the barn as bags of chaff are being hoisted into it, and imagining that the operation is taking too much time, takes a stand under one of the bags and motions that it shall be hoisted up. By ill luck it bursts at the critical moment and covers him with grain. He wanders away from the barn into the farmyard, and noticing a maid busy milking a cow, attempts gallantries, with the result that the milk pail is emptied over him. After this he pays attention to another maid who is stirring a tub full of steaming pig wash and taking the ladle from her hands is about to instruct her in the proper way to perform the operation when a push causes him to take a seat in the scalding quid. His concluding adventure shows him seated on a plank in a farm cart taking a ride round his property. The driver apparently is in the conspiracy to make him a laughing stock and stopping suddenly on a sloping piece of ground precipates both farmer and plank into a slimy pond, where we leave him.

Edison Manufacturing Co.

mail us an advance account of a subject entitled The Suburbanite's Ingenious Alarm. We are first introduced to a broker's office in the City. One of the clerks arrives at his customary late hour, is noticed by the manager and threatened with dismissal. To avert this he buys an alarm clock, which next morning wakes him at an early hour. He smothers the sound under his pillow and goes off to sleep again, and once more goes to the office late. His next plan to ensure early rising takes the shape of obtaining a rope, which he ties to his wrist and hangs from his bedroom window, arranging with a friend that the latter shall pull it as he passes by. Unhappily, in the small hours of the morning a burglar spies the rope hanging from the second story window, and is about to ascend when he is interrupted by a policeman, who immediately starts to climb the rope to find out the reason for its being there. The policeman's weight jerks the sleepy man out of bed and up to the window, where he explains matters to the officer. He returns to bed, but is again aroused by a tipsy clubman, upon whom he empties a basin of water, and this time goes back to bed with the rope round his feet. The clubman has his revenge by tying the rope to a waggon which appears on the scene. and when the latter drives off it pulls the hero out of bed, through the window and into the street, and he is very roughly treated, but is rescued by a policeman and sent home. The final scene shows the usually late clerk arriving at the office at 5 a.m., wrapped in bandages and hobbling on crutches, to the amazement of the charwoman.

American Mutoscope and Biograph Co.

send us a circular describing a recent issue of theirs entitled Professional Jealousy. This is an elaborately staged film illustrating the jealousy between two leading actresses, one of whom, by scoring a great success in "Darkest Russia" (which is seen in progress in the film), puts her rival into a very bad temper, and in the dressing room the latter expresses her resentment with nails and teeth. The infuriated ladies at last are separated by the stage manager.

Warwick.

Nowadays we take it as a matter of course that the leading events of the day should be presented to us by bioscope, and in the matter of athletic contests this is particularly the case. It is safe to say of the average function of this kind that for every one person who sees it directly ten see it by bioscope. Kinematograph enterprise has lately been particularly in evidence in connection with boxing matches, and an instance of this falls to be recorded this week. On Monday, at Wonderland, "Young Josephs" met Jack Goldswain for the Middleweight Championship of England and £565, and by means of an elaborate installation of electric light the Warwick Co. have obtained a really excellent picture of the 20-round contest (which was won by Josephs on points). They are offering a 1,000 ft. record, at a special price of 8d. per foot (necessitated by the usual heavy royalties), and this shows the ten most exciting rounds. The boxing in this contest was on a high level, and the film seems certain of a good reception wherever shown.

Clarendon.

The Captain's Wives is a confirmation in picture form of the old scandal which credited sea-faring men with a wife in each port. The hero of this subject had one in London, one in Amsterdam, another in Monaco, yet another in Tokio and a fifth in Savona, and it is through No. 1 reading an article enquiring as to the truth of the statement that sailors have more than one wife that the trouble begins No. 1 tries to board the *Sarah Jane*, her husband's boat, is thrown out and not to be beaten, follows, swimming in the rear of the vessel all the way to Amsterdam. Here No. 2 also begins to get jealous, and follows in her rear, and at each port another wife enters the water, until five are swimming behind the vessel. The captain escapes in a pair of mudshoes when the vessel reaches land, but is cut off by No. 1, who goes home with him, and we are led to believe makes things so warm for him that he wishes he were a bachelor rather than a bluebeard.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

BRITISH MUSEUM 30 MH 08

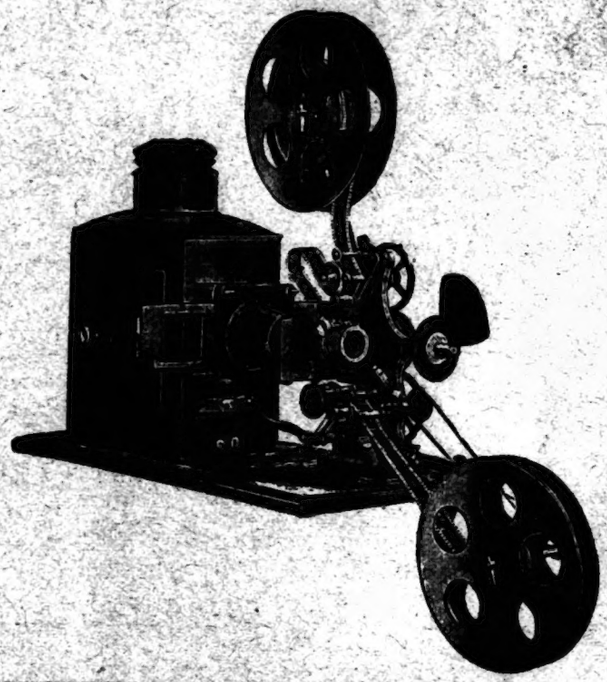
R. R. BEARD'S
Patent Perfect Projector.

All the advantages of the ordinary Bioscope with the addition of many up-to-date improvements—being the result of long and practical experience in scientific mechanics.

Every possible need of the professional exhibitor has been fully anticipated and provided for in this machine; whilst the workmanship and finish will stand the test of the most critical examination.

Press and Profession speak of the "Perfect Projector" as being most aptly named, proving as it does an instrument of precision, combined with durability.

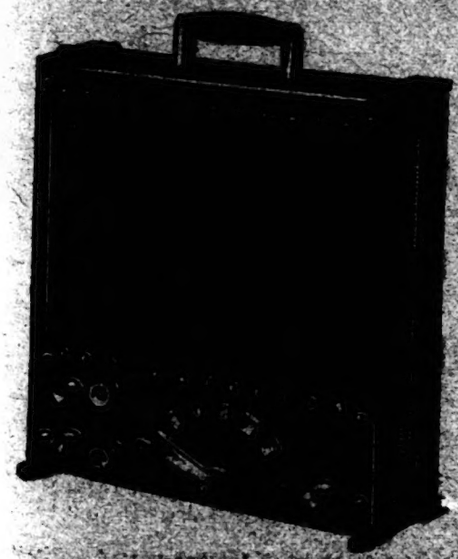
After noting the very high finish and quality of material used in its construction, you will be astonished at the low prices charged, as compared with the prices of other machines of inferior make.



Price of Mechanism, with top arm, re-winding gear, and coiled wire belt, and Patent Automatic Light Cut-Off ...	... £18 18 0
Without Patent Automatic Cut-Off	... £16 16 0
Complete Machine as shown in illustration	.. £26 18 0

COMPARISON OF PRICES INVITED.

Rheostat or Resistance Frame
NEW PATTERN.



IMPROVED TYPE.

This Resistance is fitted with Six Switch Contacts and an "Off Position," with Terminal for 250 and 120 volt circuits, and Fuse Terminal giving 25 to 60 amps.

Price £7 0 0

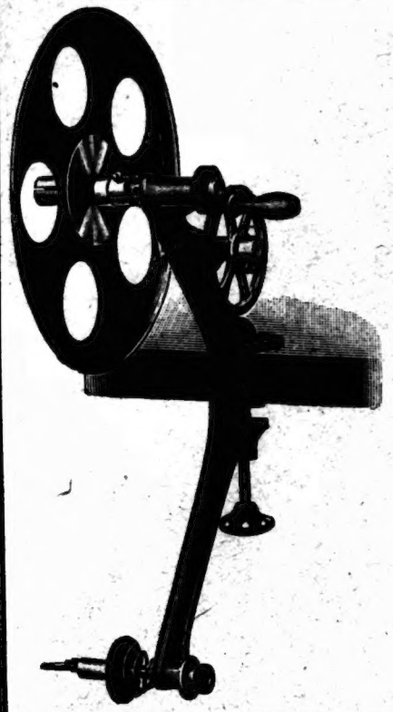
Fully Illustrated Catalogue free on application.

R. R. BEARD,

Manufacturer of Bioscopes, Resistances, Arc Lamps, Regulators, Carriers, &c.,

10, Trafalgar Road, Old Kent Road, LONDON, S.E.

The Hepworth Manufacturing Co., Ltd.



The Hepwix Rewinder.

This little Apparatus is a necessary part of an up-to-date outfit.

Rewinding is easily and quickly done.

Price 25/- net.

New Hepwix Films.

RAILWAY PANORAMA.
No. 1743. Length 250 feet. Price £6 5s. 0d.

AN HONEST THIEF.
No. 186. Length 345 feet. Price £8 12s. 6d.

PORTLAND STONE INDUSTRY.
No. 1732. Length 450 feet. Price £11 5s. 0d.

Usual Discount.

The Hepworth Manufacturing Company, Ltd.,
15/17, CECIL COURT,
CHARING CROSS ROAD, LONDON, W.C.
Telephone 2451 Gerrard. Telegrams—"Hepcic, London."

Printed and Published by E. T. Heron & Co., 9 & 11, Tottenham Street, Tottenham Court Road, London W.—January 23, 1908.